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WINTER IN WOODS

By Walter Nettleton

## THE AMERICAN ART SOCIETY OF PHILADELPHIA

By RITER FITZGERALD



NOTHING succeeds like success, and this is as true of Art as it is of business. As an illustration, I point to the gradual but healthy growth of the American Art Society of Philadelphia, which began in 1902 with a few hundred dollars capital, and to-day is one of the powers of American Art, not only at home, but also abroad, where its influence and example has had a most beneficial result on American artists there, through the ability to display their pictures in the land of their birth through the exhibitions of the American Art Society.

Since its incorporation, the Society has given five notable exhibitions in Philadelphia; two in Pittsburg; one in St. Louis; one in Charleston, S. C.; one in Scranton, Pa.; in Cape May and Atlantic City, New Jersey, etc. The last exhibition took place in Philadelphia, beginning October 14, 1907, and lasting one month.

The three large Haseltine Galleries were filled with the latest and



THE LISTENER

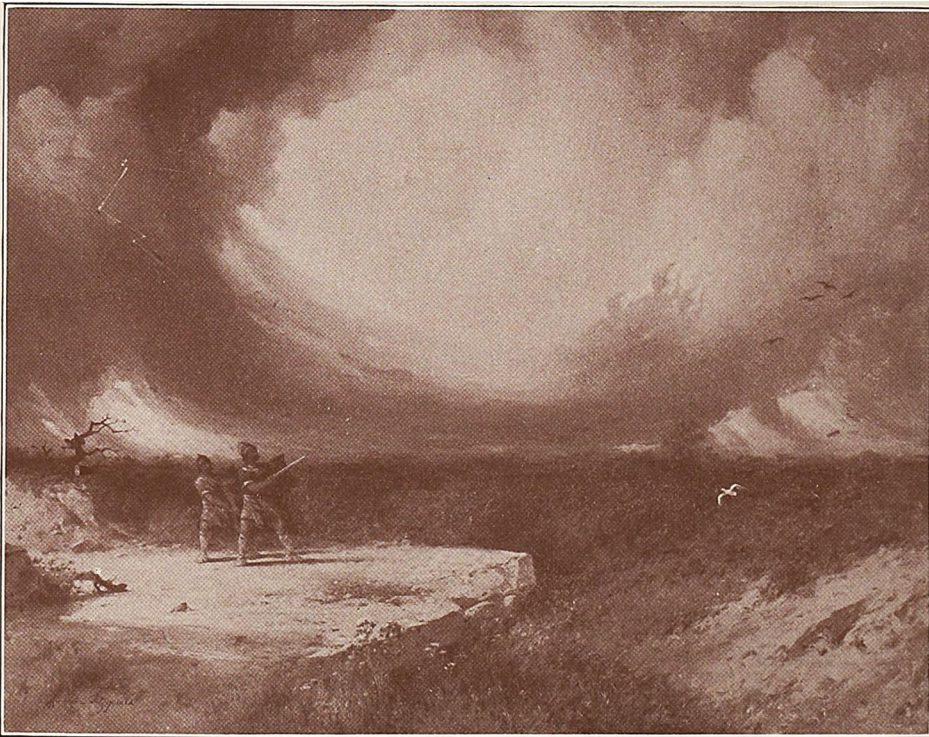
By D. Ridgway Knight

greatest works of the leading American artists, and the display was acknowledged to be the highest grade of art ever shown in the "Quaker City." The exhibition was considered so important in its bearing on the future of American Art, that the Hon. Rufus Choate, United States Ambassador to England, graciously granted permission to Walter Nettleton to exhibit that artist's latest picture, which Mr. Choate had just purchased. D. Ridgway Knight, although residing in Paris, also had two important pictures in the exhibition. So, also had Edward Ertz of Chicago, who sent one of his best canvasses from London, where he is now painting. This will serve to illustrate the value placed on this exhibition in Philadelphia, the home of American art, which developed such great artists as Thomas Sully, Gilbert Stuart, Chas. Wilson Peale, James Hamilton, John Nagle, Rembrandt Peale, Benjamin West, Thomas Eakins, D. Ridgway Knight, William T. Richards, DeWitt C. Boutelle, Henry Inman, John Vanderlyn, etc.



The exhibition of the American Art Society, which closed on November 11th, contained many splendid examples of the greatest American painters living and dead. Over three hundred pictures were exhibited, and it was generally conceded by a critical public that the artists had their very best examples on public view. There were absolutely no freak pictures on exhibition or monstrosities of color which so often shock the eye and prejudice the spectator against true art.

Among the exhibitors we may mention remarkable works by George Innes, D. Ridgway Knight, Rembrandt Peale, Leonard Ochtmann, Homer Martin, Bruce Crane, Carleton Wiggins, Henry W. Ranger, Harry Roseland, Arthur Parton, Harrington Fitzgerald, James B. Sword, Verplanck Birney, Thomas Moran, Thomas Eakins, Charles Warren Eaton, Wm. M. Chase, Merritt Post, E. Taylor Snow, Lillian Genth, Childe Hassam, Birge Harrison, Winslow Homer, Aston Knight, J. C. Magee, Parker Mann, Robert C. Minor, Edward Gay, Charles C. Curran, Walter Nettleton, F. K. Rehn, Milne Ramsey, Frederick J. Waugh, Peter Moran, John C. Saxton, Walter Satterlee, Wm. Sartain, Charles H. Davis, Colin Campbell Cooper, J. H. Twachtman, Xanthus Smith, G. H. Smillie, R. M. Shurtleff, Albert Rosenthal, Douglass Volk, Carol Beck, Charles Morris Young, J. Alden Wier, Gustave Wiegand, Harriet Maynard White, Carl Weber, A. Bryan Wall, Gifford Beale, R. A. Blakelock, Carl Blen-



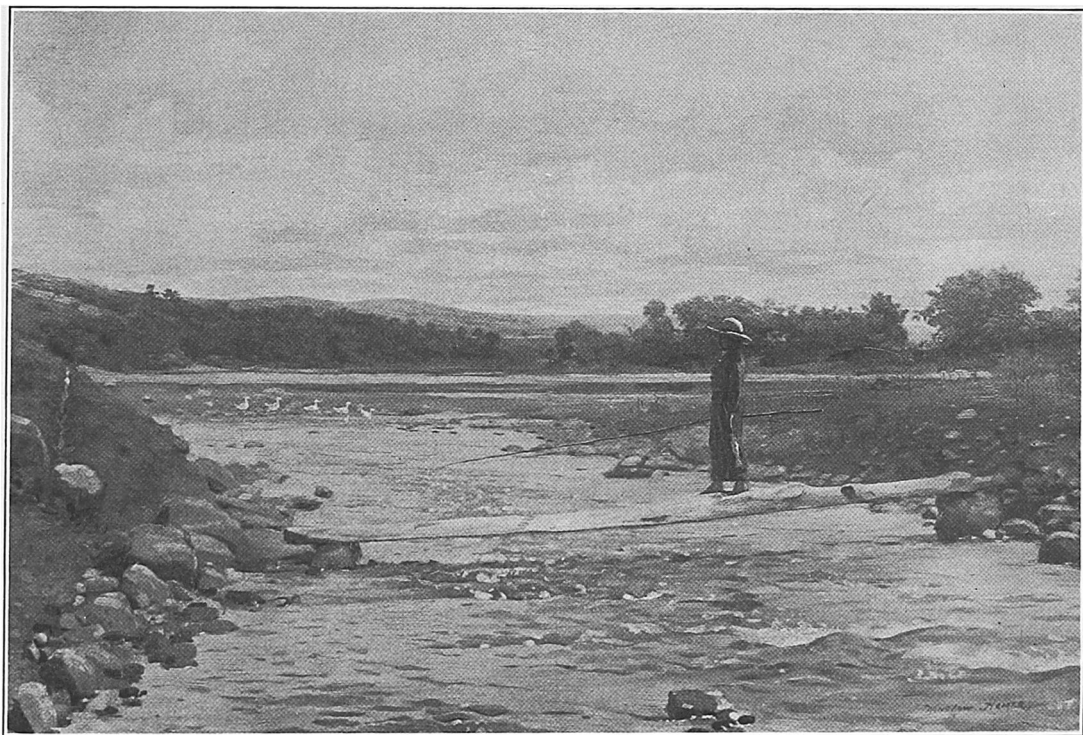
MACBETH AND BANQUO

By Harrington Fitzgerald



DESTRUCTION

By Harrington Fitzgerald



OUTLET, SAWKILL RIVER—MILFORD, PA.

Winslow Homer

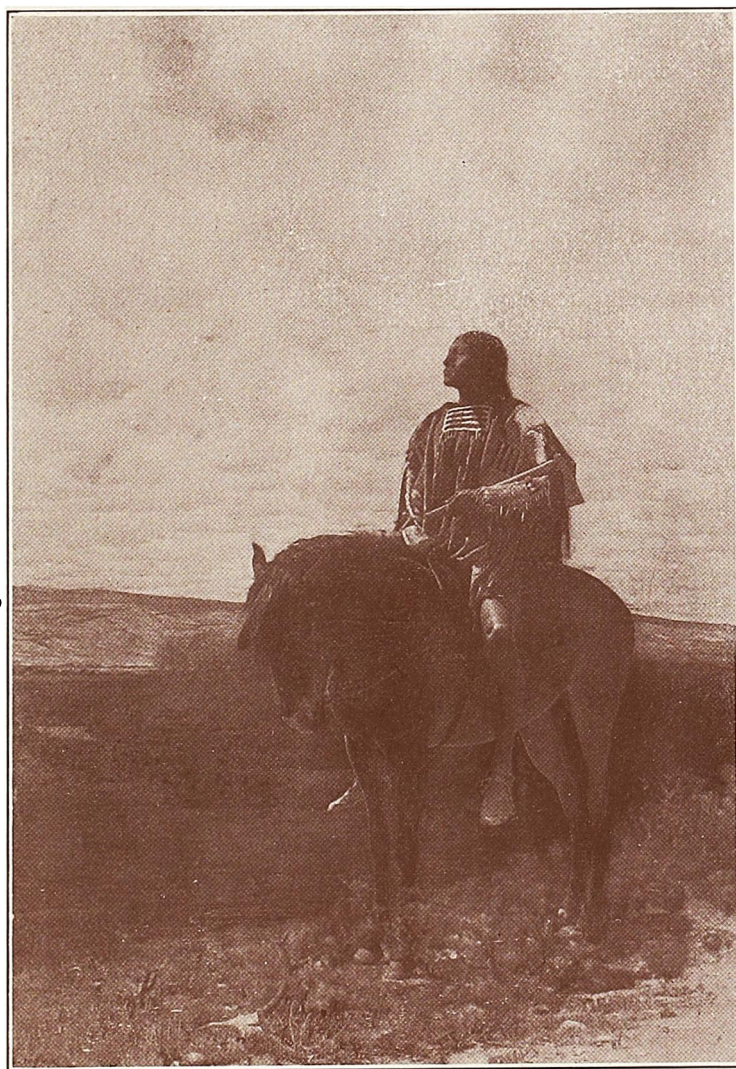
ner, George H. Bogert, A. T. Bricher, J. B. Bristol, George Elmer Browne, Jennie Browncombe, George De Forrest Brush, E. Irving Couse, Thomas B. Craig, H. Bolton Jones, Wm. R. Derrick, Louis P. Dessar, Frank De Haven, Paul Dougherty, H. W. Faulkner, Ben Foster, A. L. Groll, Charles P. Gruppe, H. Melbourne Hardwick, Charles F. Haseltine, etc.

Among the most liberal contributors and supporters of the Exhibition was Harrington Fitzgerald, President of the Society. He was represented by eight canvases: "Cattle at the Old Mill," "At the Creek," "The Cottage in the Snow," "Destruction," "Wrecking Steamer off Yarmouth," "Macbeth and Banquo on St. Leonard's Heath, Scotland," "Cattle in the Stable," and "A River View." The cattle pictures were valued at \$1,000 each. Those in "Cattle at the Old Mill" were represented standing in the water as if patiently waiting for some one to come and call them to the stable. In the other cattle picture the animals were lying peacefully in the stable, while the chickens are scratching in the straw about them for grains of corn or other good things which may have escaped during the meal hour.

The two pictures which Mr. Fitzgerald regards as his masterpieces were "Destruction," and the scene from Shakespeare entitled, "Macbeth and Banquo on the Heath, at St. Leonard's, Scotland, with the Witches," both of which are illustrated in this article.

"In these two pictures," said Mr. Fitzgerald, "I have tried to paint something entirely new, something original in conception, design and execution. Now, this picture," he said, as he stopped in front of one of the canvases, "represents Destruction, or the end of all things. You note how the heavens are lighted up from the fire consuming the buildings; you see the flash of lightning in the sky; you see the buildings tumbling from the hillside into the water to be swallowed up; you see the people departing from the scene in a raft which must soon sink—it is Destruction, for the end of all things has come. But there is one remaineth. Standing on a pedestal, which cannot be moved, is that unchangeable figure pointing to Heaven. It represents that which shall endure when all things have passed away. My scene from Shakespeare represents a story that is familiar to all. It tells of Banquo and Macbeth on the plains of Scotland, at the time that the witches tell Macbeth that he is to be King. Sir Purdon Clarke in his able and just criticism of American Art says that he has been struck with the lack of ideas. In this picture, as well as in 'Destruction,' I have tried to answer that challenge, as I have endeavored to get away from the ordinary, the usual, and give something that is more purely imaginative. How well I have succeeded I leave others to judge. It is a dark and nasty night, and in my coloring of the picture I have tried to show this. The clouds are rolling in the heavens, the lightning is flashing and all nature is in an upset mood. Note how the coloring brings this thought out. And the witches—do you note how I have placed them? Not in the way they are





A SIOUX BRAVE

By George De Forrest Brush

usually seen, but I paint them as having spoken to Macbeth, and then, their duty done, retreating by means of a cloud. And Macbeth—he stands there as if affrighted at the strange message they have brought him. His shield and sword are raised as if to protect himself. Does he not represent the figure of one who has received some tremendous message whose full import has not dawned? And do you note the toad, the sea gulls and the snake? I put those in also because I feel that they belong in such a picture as this. They are mentioned in the story. Two years I spent painting that picture. I painted it once, and it did not suit me, so I painted it over again; and, finally, I think that I have got it



PORTRAIT OF ADMIRAL MELVILLE

By Thomas Eakins

about right. I have tried to express something new in the way of creative Art, and feel that I have succeeded."

Mr. Fitzgerald's price for the picture is \$5,000. It is copyrighted, as is also "Destruction."

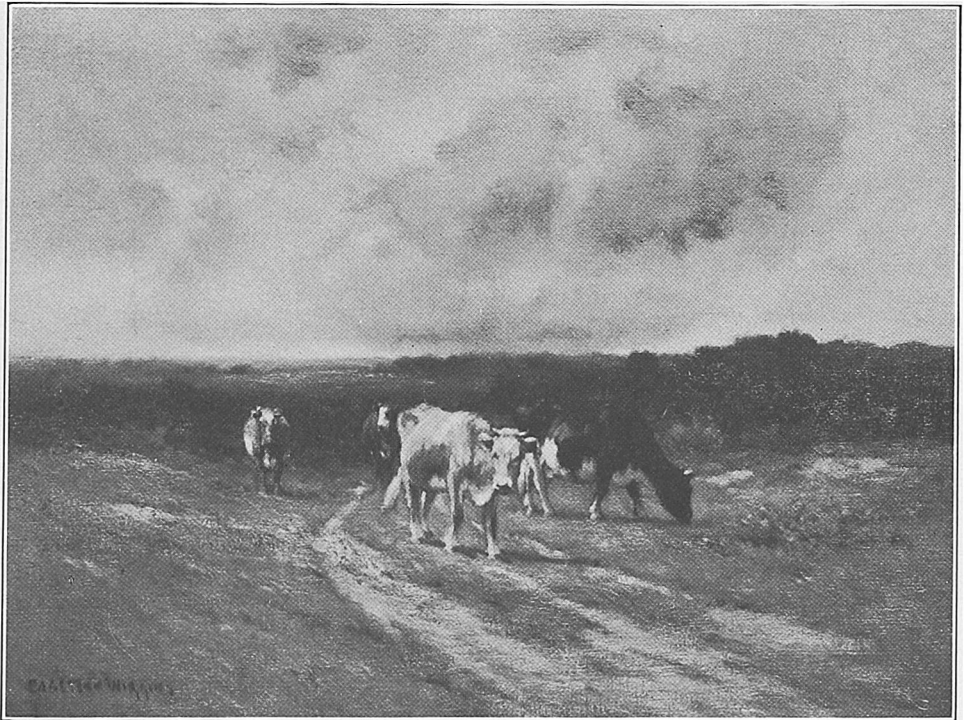
"Conway Village," wherein the late George Innes, greatest of American landscape painters, has expressed his poetic perception of the beauty of our American countrysides, was one of the best canvases at the exhibition. Here his command of the light effects, by turns brilliant, subtle and deep, all inter-related with marvelous skill, is seen in telling effect. Having no gallery in which the work of deceased Americans may be





NOONDAY MEAL

By Melbourn H. Hardwick



LANDSCAPE AND CATTLE

By Carleton Wiggins

adequately seen, and the rule which bars the work of men no longer living from contemporary displays, the collection of several examples of work such as this is a matter upon which the American Art Society may be congratulated. Homer Martin, who will be ever bracketed with Innes in the early triumphs of our landscape Art, is represented by "On the Seine," a suavely rich effect in subdued lighting. Twachtman, the poet, who commanded a rich gamut in pale tints, using pigment with a delicacy almost Japanese, and an underlying force thoroughly Occidental, he, too, is ruled out of Exhibitions by his recent death, a fact that makes "By the Pool" in itself a sufficient reason for an hour spent at the American Art Society's exhibition.

Among the men of distinguished achievement in American Art represented were Childe Hassam, foremost in the impressionistic ranks, who had two brilliant paintings hanging—a characteristic marine (Isle of Shoals) and one of his snowy street scenes; William M. Chase, who was twice shown, but in neither case at his best; a small Winslow Homer (see illustration), most interesting; W. T. Richard, the most popular of American marine painters; George De Forrest Brush, in his "Indian," (see illustration) rather than his later "Madonna" manner; J. Alden Weir, in a Spanish exterior, given in restrained twilight mood, altogether lovely, if a bit hard; and D. Ridgway Knight, whose sentimental peasant girls are outmodeled by the vital rendition of flowing water sent by his son, Aston Knight.

The portrait of Admiral Melville, by Thomas Eakins, reproduced in this article, is given with that iron, rugged command, which is invariably associated with the work of Eakins.

One of the really great pictures of the Exhibition was "Winter in the Woods," by Walter Nettleton (illustrated), whose Winter scenes are inimitable. The foreground was heavily covered by snow. We see the valley and distant hills through the very black, bare trees that stand in the middle-ground. There is a freedom and force that at once arouse enthusiasm.

A truly superb effect was by Edward Gay, and called "After the Rain." Those who have seen and admired Mr. Gay's figure pieces will, I think, prefer this really great landscape. I am not exaggerating when I call it great.

A. Bryan Wall's sheep in "The First Snow" (see illustration), exhibited, which was Nature itself. It is so unaffected, so full of outdoors, the sheep and the figure of the man so unforced, that it appeals to the lover of fine arts instantly.

Verplank Birney had in the exhibition several pictures, the best one being "The Story," which is illustrated on another page. This canvas might have been painted by Dendy Sadler, the English story painter, whom the London folks so admire. The story told is thoroughly English; the costumes and details are all English, and the whole atmosphere is English, and is very skillfully carried. The group at the table hearing





FOREST INTERIOR

By Henry W. Ranger



ON THE HARLEM

By George H. Bogert



the story is composed of Englishmen, all smoking the long pipe, very cleverly grouped and cheerfully colored.

"In September," by Carl Weber, was a sudden turn in the manner of this talented landscapeist, son of the well remembered and beloved Paul Weber. It is painted with a vigor and breadth that I have not before seen in Carl Weber's work. Generally his charming water-colors are full of details and admirable in tone. But "In September," which is an oil painting under a glass, representing sheep under trees, shows that the artist has infused a force and freedom that I hope to see again, for it is so completely successful that it cannot fail to attract the admiration of Art patrons. Mr. Weber reminds me of Verdi, who went through three changes in his operas, and when he reached "Aida" found his great climax in melody and splendor that rose to glory.

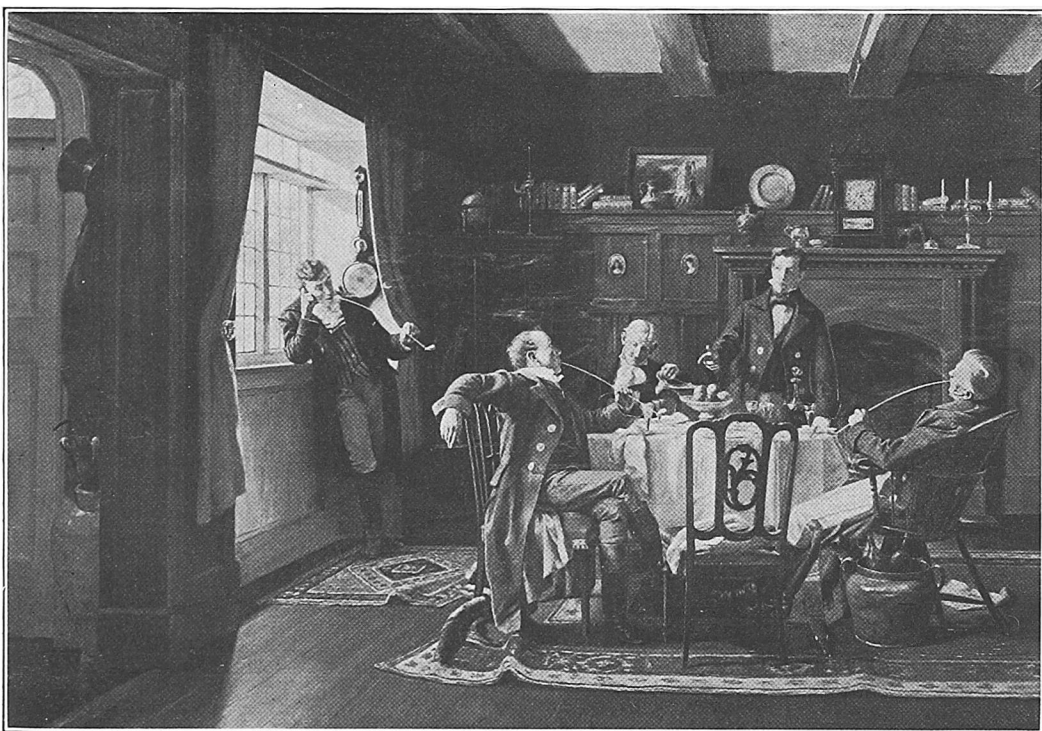
Douglas Volk is always charming, and his "Little Gypsy" portrayed a child's face in a most captivating way. The flesh tints were admirable. Leonard Ochtman's "Connecticut Landscape" was well worthy of this talented artist's reputation. Bolton Jones' "Road to the Farm" (illustrated) was a picturesque and attractive Autumn effect. Those who like a very strong and colorful effect by Frank de Haven, delighted with "The Hunter's Moon." The trees were a heavy red, the sky a graduating blue, the atmospheric effect showing unusual ability. Milbourne Hardick has ability, also—too much ability for him to go to Holland to imitate Israels and the Dutch School. He had a "Noonday Meal" (illustrated) very cleverly painted.

Harry Roseland is the most popular painter of the characteristic pictures of negroes in America. He is very skillful in his treatment of old darkies and there is plenty of humor in whatever he undertakes. This was proved in "The Old Patchwork Quilt" (illustrated). But he is also a painter who can portray dramatic effects, and for me I liked best his very pathetic almost life-size figures of a woman and her child in "To the Highest Bidder." The glimpse we catch of the poster on the wall tells us that mother and child are to be sold and probably separated. This is the touch that makes the whole world akin.

Henry Mosler had a couple of admirable figures, the one, "Child Reading Book" (see illustration), being the better of the two, the attitude being entirely unaffected and childish.

There were several remarkably interesting landscapes by J. Francis Murphy, whose pictures bring large prices, as they well deserve. There was a very pretty group, "Fountain at Granada, Spain," by Alden Weir, very carefully painted and resembling Jules Worms. Xanthus Smith, the talented son of the late Russell Smith, and brother of the skillful Mary Smith, contributed a "Passage of Maine's Rocky Coast," in his best manner, and "A Bit of Maine Woods." Xanthus Smith is loved and respected by all who know him, and his landscapes are popular everywhere.

Thomas B. Craig, whose landscapes with cattle are always attractive,



THE STORY

W. Verplanck Birney



THE FIRST SNOW

A. Bryan Wall



PORTRAIT OF MRS. R.

By Albert Rosenthal

contributed "Where the Cattle Linger," in his usual charming manner. Miss Margurite Archambault, whose miniatures are so admired, was represented by "The Coming Storm," a very artistic effect.

F. L. Kirkpatrick, whose brilliant historical interiors and figure-pieces are so admired, sent a small "Autumn" in which the artist's love for color was at once recognized.

Peter Moran is always interesting. His cattle piece was a charming study; one of the best pictures that he has painted. George Reiter Brill had two thoughtful pictures, "The White Hat," and "A Buzzard Bay Inlet." Mr. Brill is one of our most talented young artists and is making great headway in his profession.

H. W. Hyneman, the celebrated New York artist, had three charming pictures which attracted much attention and admiration. Waiter





THE ROAD TO THE FARM

By H. Bolton Jones



ON THE SEINE

Homer D. Martin

Satterlee was most ably represented by two pictures, "Autumn Trees" and "The Return from the Visit."

James B. Sword, the veteran Philadelphia artist, had three of his very best pictures in the exhibition. Mr. Sword is painting better than ever, which shows that his art is built upon an enduring foundation. Edward Ertz was most ably represented by "Gathering Oranges, South of France." It was a charming bit of color, most dexterously handled.

George H. Smillie is painting bolder and better than ever. His technique is admirable and his "A Reminiscence of the North Wood," "East Hampton, L. I.," and "To the Lighthouse," provoked most favorable criticism.

E. Taylor Snow had a cattle piece, "At the Spring" (illustrated), a small canvas, painted in Mr. Snow's usual effective style. Carleton Wiggins' "Landscape and Cattle" was in that able painter's best manner. Mr. Wiggins is one of the greatest of American cattle painters. J. C. Magee was represented by a clever landscape, "Edge of the Woods," which was very sketchy and realistic. A glimpse of Vienna called "Moonrise and Sunset," by H. W. Faulkner, was treated in a poetical manner. Frank K. Rehn's marine, "New England Shore," was in that well known artist's most vigorous style. Charles Warren Eaton's "At Eveningtide," pleased all by its simplicity and its unaffected portrayal of Nature. George H. Bogert's "On the Harlem" was architectural and picturesque. Bogert is one of the great American artists.

Ridgway Knight has two of his carefully painted figures, the best being that of a man called "The Listener" (illustrated), in which the satin costume, the skillful pose, and the excellent tone were exceedingly attractive. Many considered it the best Knight they had ever seen.

Parker Mann, of Princeton, sent three capital landscapes, "The Rainy Day," "Swampy Field," and "The Day Is Done." Herman Hertzog, of Philadelphia, celebrated for his Alpine scenes, had a most skillfully painted "Foggy Day on the River," which sustained his reputation.

John B. Bristol, one of the oldest members of The National Academy of Design, was represented in his "Lake Champlain," a beautiful specimen of his ability.

Then there were foreign scenes, by Colin Campbell Cooper; an admirable portrait of a girl, by Carol H. Beck, charming the spectator with illuminous concentration of light and the increasing richness of the shadowy masses; some Holland scenes and Mexican sketches, by Charles P. Gruppe; and many other canvases deserving of mention in an article of this character, but already I fear I may have tired the reader.

The sales were very satisfactory considering the disastrous New York panic, which largely effected Philadelphia, as well as every other city in America. Notwithstanding this unfortunate state of affairs over \$7,000 worth of pictures were sold. The grand result was most satisfactory to President Fitzgerald, E. Taylor Snow, who managed the art sales, and to all true lovers of genuine American Art.